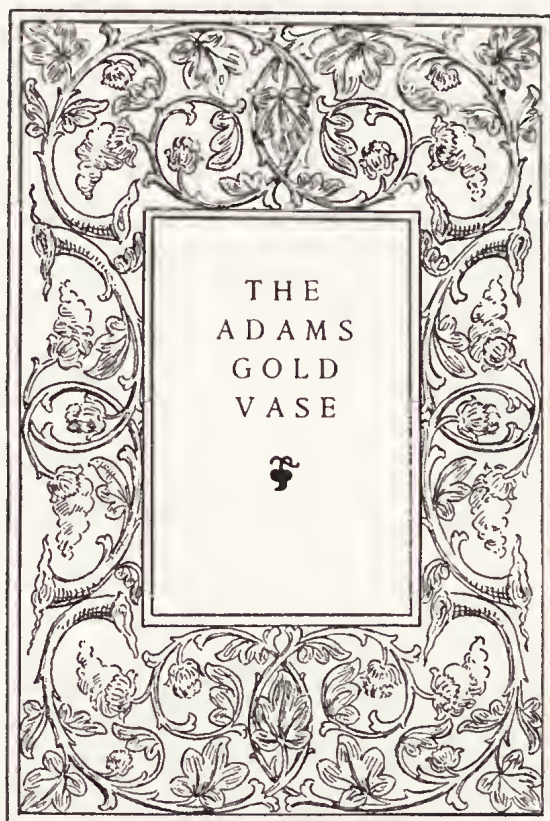




• THE •
• ADAMS • GOLD • VASE •





MODESTY



GENIUS



TOP VIEW



SIDE VIEW

THE GOLD VASE

ILLUSTRATED AND DESCRIBED HEREIN WAS
SPECIALLY DESIGNED AND EXECUTED
FOR THE AMERICAN COTTON
OIL COMPANY

AND PRESENTED TO

EDWARD DEAN ADAMS

AS AN APPROPRIATE TESTI-
MONIAL IN RECOGNITION
OF HIS SERVICES TO
THAT COMPANY



THE FOLLOWING ARE THE RESOLUTIONS ADOPTED
IN THIS CONNECTION BY THE BOARD OF
DIRECTORS AND STOCKHOLDERS
IN NOVEMBER MDCCCXCI

1891

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TIFFANY & Co.



RESOLUTIONS

UNANIMOUSLY ADOPTED AT THE ANNUAL MEETING OF THE
STOCKHOLDERS OF THE AMERICAN COTTON OIL
COMPANY, HELD ON THE FIFTH DAY
OF NOVEMBER, MDCCCXCI



HEREAS, The Board of Directors of the American Cotton Oil Company adopted, on the 4th instant, the following resolutions, to wit.:

“The Annual Report of the Chairman of this Board, Mr. EDWARD D. ADAMS, and the remarkable record it presents, calls for some acknowledgment by this Company of its obligations to its Chairman, and for recognition of the rare abilities that have made such results possible.

“In this Company’s history the year 1890 was one of gloom. Although brought safely through legal complications, and practically transformed from a Trust to a Corporation, it had yet to face the equally grave and imperative necessity of financial reconstruction and internal reorganization. Its position was perilous—distrust prevailed—it was without leadership—its enemies were counting the days of its life.

“ The fiscal year 1891 closes amid general gratulations. Reorganized, rebuilt and strengthened, without a dollar of floating debt, and with ample working capital, it has become a splendid and stable business organization, enlarged in scope and high financial commercial rank.

“Such a complete and significant reversal of conditions is without a parallel in our experience, and we deem it but common justice to make this acknowledgment.

“Over a year ago the discouraged Stockholders, after eight months of hesitancy and doubt, united in calling upon Mr. ADAMS to undertake the work of internal reorganization, and to lend to the Company his name and influence. To this request was added that of the Reorganization Committee.

“Esteeming such a call an honor, but taking up the burden with no conception that it would become so exacting, Mr. ADAMS has been drawn into absorbing and incessant devotion to the Company, by night as well as by day, without rest or change for over a year, and at the sacrifice, too, of health and personal concerns. When, however, once committed to the work, and thus become responsible to the financial and commercial interests involved, he declared his determination to bring the Company through, and was too loyal to permit personal considerations to draw him from the task, or to lessen his devotion.

“The record of his administration shows abolishment of unnecessary offices, fearless reduction of salaries and rigid economies.

“It shows more systematic business methods, more energetic and intelligent measures for the marketing of the products and their world-wide introduction.

“That an intelligent plan of consolidating properties and simplifying management has been pursued; that the ranks have been closed up, and more directness in operations secured.

“That all adverse legislation and all hostile litigation has been absolutely and in every single instance defeated.

“That the European and South and Central American markets have been more firmly established, while the domestic interests have been strengthened and energized.

“That the Company has been placed in a firm position in the banking and business world, and its accounts and patronage are now esteemed and sought for.

“That every element of discord and distrust has been removed, and all parts of the organization have been brought into harmonious and cordial fellowship; that an *esprit de corps* has been developed that binds the thousands of workmen and hundreds of officials into more effective co-operation.

“Ample working capital, several million dollars in amount, has been provided; the floating debt extinguished; the finances placed on a sound basis; twenty million dollars of products manufactured, sold and actually paid for, and sufficient earnings made to pay six times over the interest on the debenture bonds, and after payment of interest, to distribute (if it were deemed wise) six per cent. upon the Preferred and three and a half upon the Common Stock.

“We recognize that it is only through the exercise of the rare talents and sagacity possessed by Mr. ADAMS that such ends could be attained, and only by his tireless and inspiring industry that such eminent results could be achieved.

“Although daily serving for fifteen months in the most commanding positions which the corporation could confer upon him,

that of Chairman of this Board, Chairman of the Finance Committee, and President of several of the more important constituent Companies, he has steadily declined all salaries and remuneration therefor.

“ While honoring the work, we wish to remember the worker.

“ *Therefore, be it Resolved*, That this Board records its admiration for and gratitude to Mr. ADAMS, and requests him to accept these views as the spontaneous and sincere conviction of his associates, who realize that the services thus rendered cannot be measured in ordinary recompense.

“ While recording these sentiments, we also declare, with much satisfaction, that closer study and more direct management has demonstrated to us that the business itself is one of undoubted merit, only needing the continuance of such management to make its future assured,

“ *Resolved, further*, That a copy of these minutes engrossed and duly certified, be transmitted to Mr. ADAMS by the Secretary of the Company.”

And whereas, We have heard and considered the Annual Report of the Chairman of the Board, and the further statements and Reports presented therewith,

Resolved, That we, the Stockholders of the said Company, in annual meeting assembled, hereby record our unanimous and hearty concurrence in the sentiments so expressed by the Directors, and our grateful appreciation of the skill and ability which have been

so successfully devoted by Mr. ADAMS to our service during the past fifteen months.

Resolved, further, That a copy of these resolutions, duly engrossed and certified, be transmitted to Mr. ADAMS by the Secretary of this Company, and that a copy of the annual report, accompanied by these resolutions, be sent to every Stockholder of the Company.

(A true copy.)

R. F. MONRO,

*Secretary of the Annual Meeting of the Stockholders of
The American Cotton Oil Company.*

November 5th, 1891.



Fraxinus



THE ADAMS GOLD VASE

AS DESIGNED AND EXECUTED BY THE ARTIST AND
DESCRIBED BY HIM



IN 1892 I was called upon by the American Cotton Oil Company to design a testimonial vase that would be in all respects distinctively American. After having read the resolutions adopted by the directors of the Company, and considered the reason for this company existing, and the work it was employed at, I realized that the whole transaction was due to the existence of one little simple flower. I therefore thought to use that flower as the theme for my long work ahead. Being encouraged by these gentlemen sufficiently to proceed with the design, I decided, after making a great many outlines, that the shape suggested by the cotton-flower, and assisted by the whole plant construction, would be the one successful method to adopt.

Consequently, my study was devoted entirely to the cotton-flower. I found no records whatever, either in scientific or practical books or in any encyclopedia that would give me some direct information as to the shape, size, color of the flower. The most important plant of our American industry had evidently been neglected, so that I found it necessary to get to the root of the whole construction by obtaining the plant, young and old, in different stages of maturity. People in the South, handling cotton all their lives, knew little of the plant itself, only directing their attention to the cotton when it had matured. In getting the plant, I had some trouble to obtain whole stalks, as it was difficult to transport them so that they would arrive in condition to give any intelligent idea of the proportions and colors of the live plant ; but having seen a cottonfield where the plants were growing, and having been impressed with the general appearance of the cotton-plant in the mass, growing in the field, together with such information I had gathered from the plants received, I finally obtained an intelligent story from nature.

My work occupied most of the summer, when a design was developed that satisfied me. I studied the possibilities of shaping the piece of metal and hammering it into pleasing proportions ; of selecting American

stones ; of getting the rock-crystal, and associating color with the peculiar yellowish green of the natural gold, which was mined especially for this purpose in California ; in distributing the stones, rock-crystal, American pearls, and also the enamel in color suggested by the natural colors of the cotton-plant—stalk, flower, and small tendrils—associated with the construction of the flower and the bud, all prompted the use and combination of these different materials, because they were American.

I wished to use the gold in its natural state, which is generally considered difficult when enamel is to be employed. Experience taught me differently. Everything is possible where there is determination and more or less experience ; and so I was encouraged to take great risks, not only in the shape, but in the application of repoussé work and enamels, and the setting of the stones in the metal. Several models were made to get the right proportions.

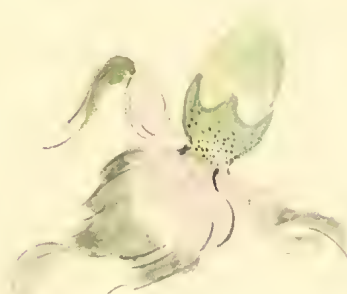
Finally the design was nearing completion. I had departed from the conventional methods and avoided set allegorical symbols to express the sentiments of the resolutions of the stockholders that I proposed to embody, by the employment of the cotton-plant—flower, leaves, and seed, treated conventionally—for this whole construction. The cotton blossoms, which

are bell-shaped and of a pale yellow color, have on the outer side pointed, fringed leaves, tinted with most delicate gradations of red and purple, which at the small stem blend into the dark peculiar green which only the cotton-plant seems to possess. (Plates A and B.) The flower in maturing is succeeded by the seed vessels, which gradually change to a brown as they ripen, and ultimately burst open, exposing the cotton fibre wrapped around the brown seeds, as the accompanying prints will show (Plates C, D, E).

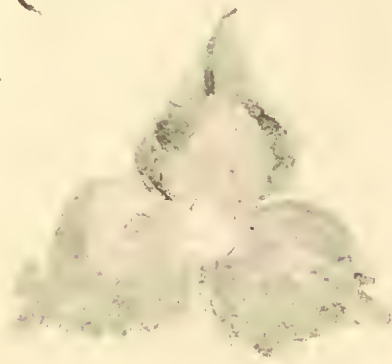
In the base of the vase I proposed to place large pieces of gold quartz, brought from the same mine as the gold used in the body ; and I employed this gold quartz to signify the pure, rich principle at the root of all the construction. The two youthful figures on the foot represent young Atlas turning the financial world at his pleasure, his hand resting on the beaver to convey the idea that he is sensitive to the presence and importance of industry. The opposite figure represents the new country and Husbandry holding a cotton-branch in his hand. The tail of the beaver terminates in an ornamental leaflike device enamelled a delicate brown to harmonize with the large piece of California quartz forming the base. Circling around the base is a platting of roots, signifying power of conception, in which are embedded spessartite garnets from



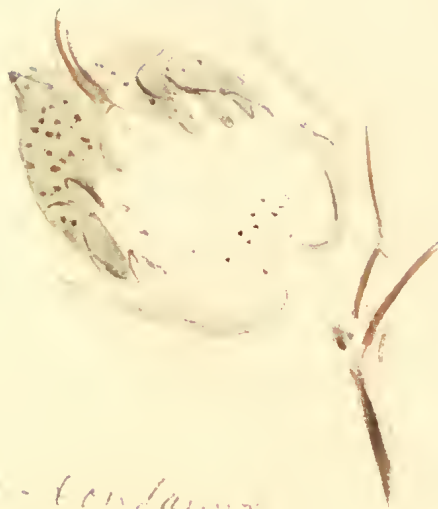
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Androsace



The sub-ventral
portion





Virginia ; they are of a hyacinth brown, and are in very severe contrast with the other colors surrounding them, and difficult to employ in consequence. From this stem develops the body of the vase. It is flower-shaped, the exterior leaves forming a delicate, enamelled ornamentation, such as nature has suggested.

The handles represent the heavy stems of the plant, are enamelled the rich purple that is seen in nature, and form an harmonious contrast to the mass of rich yellow gold.

The groups of figures on either side of the body, as prints of originals will show, are unusual and of severe simplicity and originality in treatment and action. The central figure represents Modesty, a partly nude woman (Fig. A) draped with a light material, encouraged by two heralds to announce the success of her great undertaking. She is supported by horns of abundance that signify the profusion of the cotton-flower ; they and palms of victory are bound together by ribbons and are studded with green tourmalines from Maine, the color of the cotton-bud. This central figure is modelled in nearly full relief. The heralds on either side are raised in low relief, and the three repoussé from the body of the vase. The heralds are youths in action, with sashes of distinction about their shoulders, leading Modesty forward, and proceeding to announce her

success through yellow spessartite trumpets. The lattice leafwork covers the entire body of the vase and serves as a background for the figures.

Curling over the top of the cotton-flower from the body of the vase is a mass of small flowers intermingled with green tourmalines, to represent green cotton-pods. These masses of flowers are shown to grow from the horns of abundance. On the reverse side of the body is another group, representing Genius (Fig. B). The central figure is a youth modelled in full relief, his chin resting on his hand, signifying that he is thoughtful, active and friendly. The wings on the hat represent promptness and convey the idea of the marvellous disclosure to mankind—the art of reckoning. The upper part of the body is clothed with a star-embroidered garment, which is an attribute of Genius. The meaning of the star is uncertainty resolved into definite form. The figure on the right is Agriculture giving his confidence to Genius, and that on the left represents Commerce warming his hands over the magic flames coming from the cotton-flower, which is supported on the pedestal of this growth. Genius holds in his right hand a vessel filled with the coins produced as the result of this industry.

The neck of the vase is enamelled brown and is formed by the bulb from which the cotton, represented



FIG. A. THE ARTIST'S ORIGINAL OUTLINES



FIG. B. THE ARTIST'S ORIGINAL OUTLINES

by the rock-crystal, is bursting forth, and exposing the seed of smoky crystal. The curving leaves of the bulb are embellished with American amethysts. Between the two sides are distributed American tourmalines of various colors from Maine, and pearls from our western rivers.

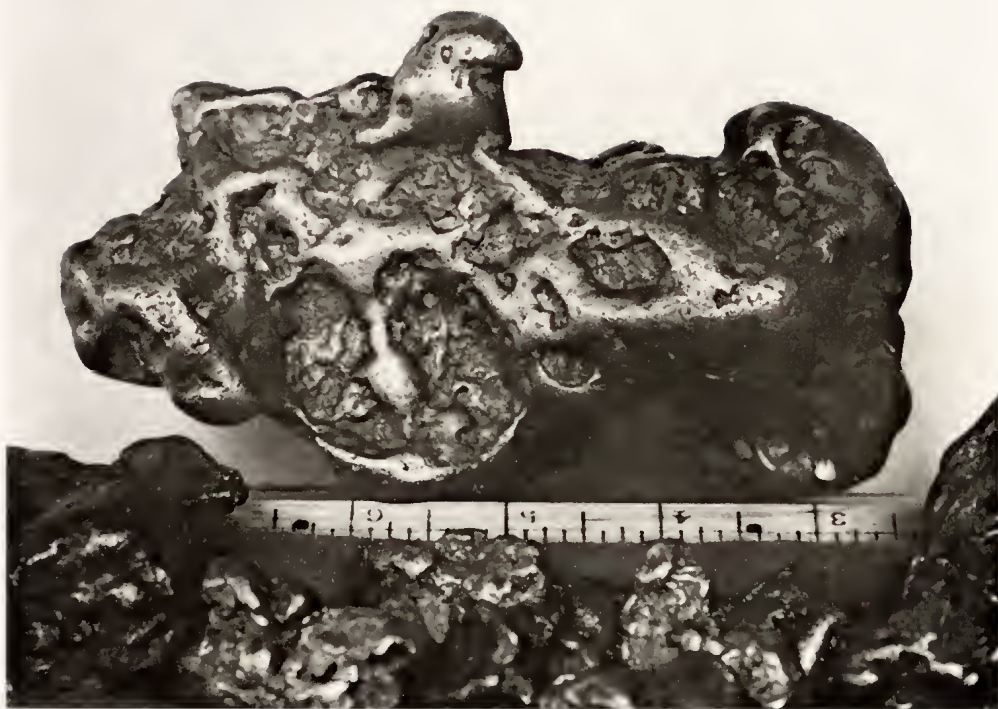
The body of the vase is oval, in order that the figures at the side may stand erect. They are modelled from nature and with a style and finish in keeping with the dignity and importance of the work. At the side of the handles, as they come to the top of the vase, are four falcons, one on each corner ; they represent activity. Festoons of leaves serve in connecting the design.

Inscriptions have been carefully and purposely omitted except the seal of the American Cotton Oil Company behind one handle, and embedded in the body on the other side of the vase are the initials of Mr. ADAMS and the date when it was decided that he should receive this testimonial.

The gold is so treated as to represent all the peculiarities of surface of a natural cotton-plant and has the rich, warm tint of native gold. The stones employed are of rare variety and were specially collected for this work. The little owl on which the figure of Genius is standing is an American species.

The design was accepted after the prospectus had been presented, and when the vase was completed, the first remark made by the gentleman who inspected it, was in testimony to the sincerity and exactness with which the vase was produced as compared with the original scheme.

Paulding Farnham



GOLD NUGGET



THE DESCRIPTION OF
THE ADAMS GOLD VASE
AND THE HISTORY OF ITS EXECUTION BY
TIFFANY & COMPANY, WITH
ILLUSTRATIONS



THE description of the Adams Gold Vase and the history of its execution by Tiffany & Co. is illustrated as follows:

Having received the order to produce this vase, material already suggested, general form and construction decided upon, stones to be used in embellishment selected, the first operation was to melt and clear from the matrix a number of large gold nuggets sent as the first installment to commence operations, as shown in the illustration on opposite page.

This first installment, received in February, 1893, of 168.85 ounces of pure gold, when remelted produced 161.50 ounces. It was brought from the Ruby Gold

and Gravel Mining Company. The accompanying reproduction from a photograph shows the site of the mine (Plate 1), which is located in Forest City, Sierra County, California. The gold was melted in a small pot or graphite crucible. (Plate crucible No. 2.)

This first gold was run into an ingot, and then rolled into a large flat plaque twenty-five inches in diameter, gauge 18, or 490.07 square inches.

The metal having been prepared, the outlines proved, the gauges made to direct the goldsmith, this plaque was annealed to be made soft after rolling, and the workman proceeded to hammer up his shape, as is shown in the accompanying photographs (Nos. 3, 4 and 5). Again the gold was annealed, and hammering continued, this occupying about a week. The process was somewhat slower than usual, as great care was necessary to preserve the surface of the gold from scratches and small lappings of metal by the hammer; a heavy piece of metal to handle. After several days' careful work, the shape was nearly ready to apply the gauge.

During this period of hammering out the shape, other parts of the vase were being prepared, models were going on for figures, birds, rock-crystal work and precious stone cutting. As the design included all of the arts, lapidaries, stone-cutters, chasers, modellers,



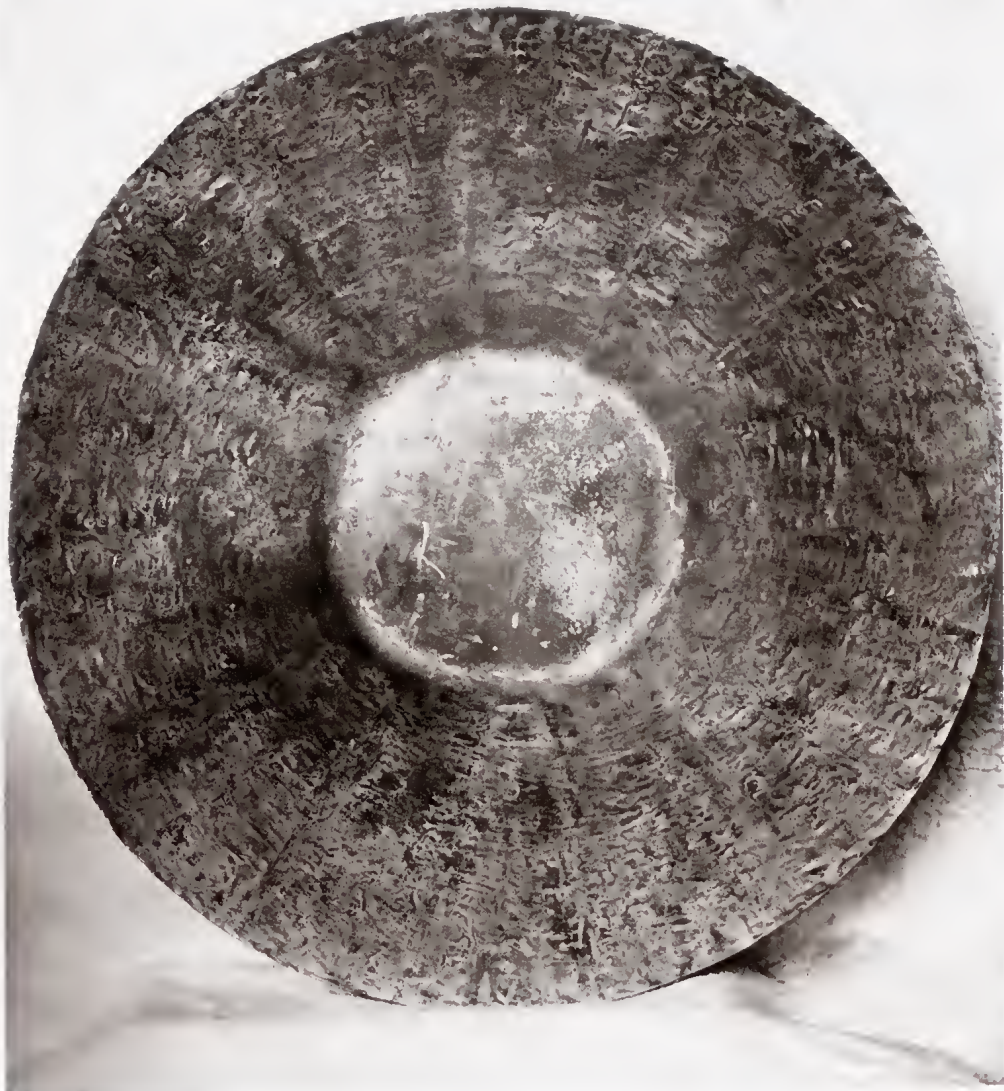
PLANT OF THE RUBY GOLD AND GRAVEL MINING CO.



GRAPHITE CRUCIBLE—ACTUAL SIZE



THIN PLAQUE OF GOLD—BEFORE SHAPING



SECOND SHAPING



THIRD SHAPING—AFTER ANNEALING

draughtsmen and enamellers, each of the schemes was divided up into these different departments, and the work began in earnest. The time taken to prepare all these models for the metal-workers, the rock-crystal cutters, and other workmen, was about one hundred and forty days ; and as this rough metal-work could go on having prepared guides, the body of the vase was developed, as well as the handles, by different workmen, to the very plain and uninteresting condition in Plate No. 6.

Meanwhile the parts were added in their rough state, and when a general outline had been obtained the work of drawing the design for the repoussé figures was advanced on the outside of this rough vase of metal-work. Then the chaser began his crude forming of the figures to be produced on both sides of the vase, which, up to this time, is all in one piece of metal, without any soldering mark. This rough chasing and the piece of metal entire is shown in plates 7 and 8. The hammers used in this rough repoussé work are curious, crude instruments, looking as if they might have been used in old Indian operations by the metal-workers that have taught us our trade. (Plate No. 9.)

The lapidary was now operating first on the piece of gold quartz, also from the Ruby Gold Gravel Mining Company, and shown in the rough in Plate No. 10, the

rock-crystal bell top shown in Plate 11 in the rough, also small brown smoky quartz crystals, and the top tourmaline, representing a small bud—a remarkable piece of Maine crystal, the original shape of which has been maintained. Here the colored sketch gives some idea of the changes which took place from the crude material provided. The accompanying plate, No. 12, shows the situation of the pit at Mount Mica and the operation of taking out the earth, hunting for crystals, and the other green tourmalines in the vase are likewise from the same locality. Mr. George F. Kunz, mineralogist, made the collection of stones.

The spessartite garnets used in the plaiting of the roots around the stem and also in the trumpets used by the heralds are from Virginia. The American pearls associated with the tourmalines in the handles are from our western rivers, some from Ohio, some from Wisconsin. The amethysts are from Pennsylvania. It will be seen that the cutting of the spessartites for the trumpets was a very delicate operation for the lapidary. Unusual care was taken to preserve the delicate proportion, and as this stone is a brittle one it required all the skill that was available.

The ornamentation at the side of the handles, representing another stage of the cotton, as it is bursting from the flower, and the bell crystal at the top, have



ROUGH BODY OF BASE—BEFORE ORNAMENTATION



ROUGHING OUT THE REPOUSSÉ FIGURES



ROUGHING OUT THE REPOUSSÉ FIGURES



SOME HAMMERS USED IN THE REPOUSSÉ WORK

recently been compared with those in many remarkable collections abroad, and pronounced quite equal to any one that has been classified as unusual stone-cutting. It required twelve hundred hours of grinding, carving and drilling, and used ten carats of diamond dust to perform the work.

The pearls are of many shapes and of different colors; these are of course directed by the bivalve that supplies the saliva, giving the pearl its many coatings, the locality and different food controlling the color, consequently its varieties make the collection more interesting. This is why many forms have been selected.

The models for the figures were finished by Mr. Farnham, and these were developed by the direction of the chaser, who was guided in hammering up the work by the heights and proportions given him in the model, so that his work did not emanate from his own mind, but he was directed from the centre artist in the operation. The process of chasing is a long, tedious one. The gold body must be filled with pitch after the principal elevations are punched out from the inside. The pitch, after having settled, gives the resistance needed in order to hammer back or repousse the gold into shapes and heights directed by the model. As will be seen from small photographs, the height of this repoussé work is remarkable, considering that it is all one

piece of gold. The condition of the gold in its virgin state is such that this is accomplished only by very careful handling by the chaser, and he was constantly encouraged by the artist, who was determined from the start to create some extraordinary result.

It will be observed, in the finished work on the side of the vase, where Genius is represented, the wings of the hat are brought from the actual flat surface of the metal. It seems incredible that such a result was possible. Also the leg of the figure is raised and free from the body of the vase. The fork in the hand of the husbandman is also in relief, parts of it entirely free. We have never known this effect to be produced before, and it is one of the meritorious features of the piece.

Subsequent lots of metal were received, in order to have gold enough, and up to May, 1894, there were 481.60 ounces received, which, after melting and cleansing, left 472 ounces as a working material. This was divided up into different lots for parts of the vase, some devoted to the castings of figures for the base, others to the beavers, that were chased from living animals; for, as will be seen in the result of the work, great attention was paid to detail and expression. Some of the gold was devoted to producing the falcons, which are made by hand and hammered up into shape, and are finely chased and studied from the nat-



PIECE OF GOLD QUARTZ

ural bird. These are distinctly and essentially falcons ; and it is a difficult process to maintain a difference between them and other birds of prey when in such unusual miniature.

The openwork leaf border of the handles absorbed a good deal of metal, and, as will be seen in the setting of the stones, each pearl and each tourmaline is held fast by a small tendril, a finished flower, or the turning up of a leaf, as if nature were alive to the importance of maintaining this color without assistance. The chasing of the different parts along the outside construction of the handles, which represent the stem of the cotton-plant, and the finely prepared recesses for enamel on the stem of the vase, were all necessary operations. A great deal of the labor is not seen, as it is covered with enamel ; nevertheless, it was important that each part should be operated upon in order to ensure the finish originally provided for in the design.

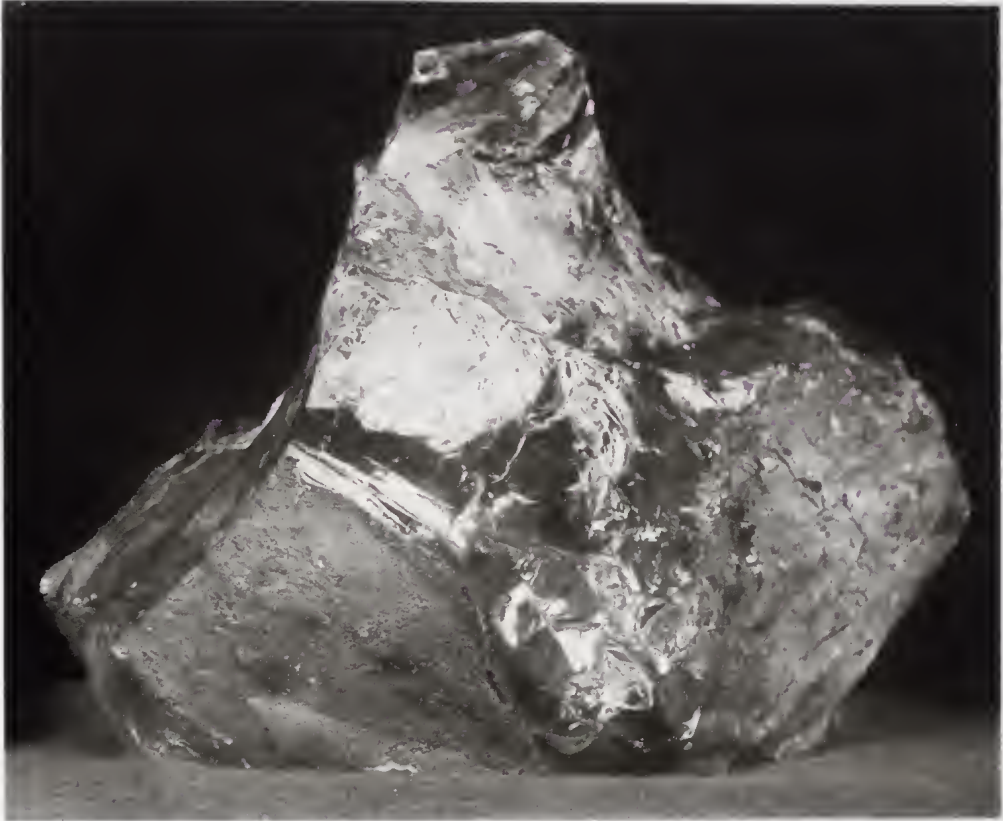
There are twenty-four spessartites besides those used in the trumpets ; ten large amethysts of unusual size for American stones ; one hundred and sixteen tourmalines, of different shapes and colors, distributed about the vase ; thirty-eight pearls, eighteen pieces of cut rock-crystal and four large pieces of quartz.

The chasing, after eighteen months of constant work, was well advanced, particularly on the body of

the vase, when this by some accident mysteriously disappeared, and some other small parts were stolen from the factory—which was a decided setback. As the stolen pieces could not be found after a great deal of careful search, it was necessary to start another body for the vase. As the parts were matured a special furnace was prepared for the enamelling—a dangerous operation, particularly on fine metal, as it might not withstand the very severe heat necessary to melt the enamel ; and it was after a great deal of careful thought and accumulated experience that certain methods were adopted. The colors were specially prepared to correspond with those suggested by nature in the actual plant.

When raised work is used, the gold becomes distended by stretching in these unusual heights of repoussé work, and this difficulty must be overcome by mixing the enamel to establish itself as securely as firing and careful laying on will provide for. The application of brown enamel on the neck of the vase, the gradations of purple and white on the sockets where the handles are attached, and also upon the edges of the handles and on the sides of the vase, are operations that, with some trouble, were accomplished without great difficulty, proving that the original ideas of the artist, although unusual, particularly as applied to such

NATURAL MASS OF ROCK CRYSTAL, FROM ASHE CO., NORTH CAROLINA



COVER OF VASE MADE FROM SAME



TOURMALINE PIT AT MOUNT MICA, PARIS, MAINE

frail construction and shapes that were apt to change during the firing process, were possible.

The enamelling was a success. The parts were all finished by hand, no machinery whatever used, it being our idea to dissociate this vase from the modern possibilities of machinery, and depend upon the skill of the workman with his fingers to produce the result that we find so satisfactory, so that we exposed the natural color of the gold by rubbing and wearing it down to its natural condition ; and this was all done by hand for each separate piece given to the finisher, then the whole put together in such a way, we believe, as to conceal from the observer how the final results have been attained.

The weights of gold, divided into pennyweights, which standard is applied to precious metals, shows a total of 5,490 pennyweights employed for the whole work. Weights of different parts are distributed as follows :

The body and neck,	-	-	-	-	3,124 pwt.
The two handles,	-	-	-	-	975 pwt.
The birds and small parts,	-	-			354 pwt.
The scrolls,	-	-	-	-	313 pwt.
The two figures,	-	-	-	-	282 pwt.
The four beavers,	-	-	-	-	88 pwt.
The upper and lower sections of foot,					354 pwt.

The number of workmen employed at any one time was as many as twenty, and no less than three at one time worked at the vase during its making. The chasing of the figures on the body of the vase required 271 days; the figures on the foot, 55 days; the ornaments and medallions, the leafwork and general ornamentation, 694 days; the handles, 416 days; the chasing of the beavers on the foot, the birds and scrolls and small parts, more than 90 days; six colors were used in the enamelling, which took 87 days to finish at an average heat of 1,800 degrees Fahrenheit; the time of the goldsmiths and other metal-workers was 666 days—making a total of 2,420 days to produce the finished piece; 3 draughtsmen, 15 modellers were kept busy with their part of the work; 18 goldsmiths, 21 chasers, 12 finishers, 4 moulders, 3 turners, 2 enamellers, 3 stone-cutters and 2 lapidaries.

The height of the vase is $19\frac{1}{4}$ inches. A petrified wood base was suggested, and it fitted into a case made of American woods—red mahogany from Mexico, vermilion from Kentucky, white mahogany from California and guyacan from Texas. The agatized wood base is from Arizona. In fact, every piece of material used, and the artist and his principal assistants, are American, which shows an independence that many countries in the old world might be proud of.

This description gives an accurate account of the many details and the number of hands of varied experience required to produce the Adams Gold Vase.

Tiffany & Co.

